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PROFESSIONAL COMMENT.

ARCHITECTURE was the first to recommend licensing of architects in this state. Three times the matter has been before the Legislature of the State of New York, and three times it has failed through the action, or want of action, of the Executive. Each succeeding year brings new shocks to the people of the City of New York, which more than justifies the propaganda which ARCHITECTURE carried on so persistently for some time, and recently the people of this city have been treated to the spectacle of a number of poorly constructed buildings collapsing simultaneously with the Spring thaw.

Former Superintendents of Buildings have favored the licensing act, and the authorities now in control are quoted in the daily press as saying "that licensing is the only remedy, that each architect should be compelled to have a superintendent on every building for which he makes plans, and his license should be revoked if the work is not properly done."

The reasons for these accidents are not difficult to find by any one familiar with our local conditions, as these catastrophes as well as similar ones due to other causes in previous years have invariably taken place upon works in which responsible architects and builders were not concerned. Such calamities take place almost exclusively amongst the type of speculators who are building on small margins of cash and on large loans borrowed from individuals or institutions at high rates of interest who willingly take the risk of promotion, as under the system in vogue no responsibility rests upon the loaner. In case of accident or loss the mortgage fully protects him by giving the first lien on the property over those which may be put on by the material men or others whose claims cannot be satisfied until the mortgage is paid, and in the event of disaster the loaner gets possession not only of the property, but of the material which is in the building, and for which the seller cannot enforce payment. Under this system the loan shark is quite willing to take the maximum risk with a minimum possibility of loss.

The "builder," called so by courtesy, is usually a man of little or no technical experience, and no one knows it better than the man who makes him the loan. He has neither the morals nor the knowledge to appreciate the possible consequences of his work, and if he loses by reason of an accident he simply risks his small equity, and a judgment against him only compels him to use some other name in his next operation. He does know, however, that the largest expense to which he is put in carrying on his speculation is his interest which absorbs the greater part of his profit. It is of vital importance that it should not go on one hour longer than possible, and he therefore utilizes every possible moment to build his walls. If the weather is cold it is unfortunate, but a little lime added to the mortar enables him to proceed. His ignorance prevents him realizing the consequences, but thaw comes, the mortar crumbles and the walls fall. The speculator then retires, the loan shark takes charge and the Building Department is blamed for improper construction which it has been a physical impossibility to prevent unless an inspector (and an honest and competent one is rare), is placed upon every building in the city. Just so long as this system obtains will this city be in danger of collapsing buildings. The only remedy is to compel men who act as superintendents to qualify in some legal manner, and to compel their employment in the supervising capacity, while making them responsible to the proper authorities. If it is impossible to compel the state to act,

there is no reason why the same things cannot be done by municipal ordinance, in which case the rural element who have always opposed licensing measures will not be effected.

IT was fit and proper that Sir Casper Purdon Clarke, the new Director of the Metropolitan Museum, should be the guest of honor at the annual dinner of the New York Chapter. Sir Casper began life as an architect, and when asked for his opinion as to the modern architectural phases of New York, he said:

"Nero was the first critic and censor of 'sky-scrapers.' He was a far-seeing man, altogether different from Mr. Nero of history, and he made a law requiring the wall of each story to be twice the width of the one above. Thus Roman architects who attempted sky-scrapers on small lots found their basements had to be solid blocks. To further disapprove of current architecture he burned down the whole town.

"No, I can't say that I was astonished at the building changes in New York since I was here twenty years ago, because I have kept more or less in touch with American buildings through plans and pictures. Your sky-scrapers have two things to commend them. They don't topple over, and they are easily and economically pulled down. Moreover, whatever criticism you may make of them architecturally, they look what they are. They remind me of a French wire basket arrangement for storing your wine. It is hard to make them beautiful and preserve the rooms or cubic space necessary for business purposes. They are at least architecturally honest, but how far honesty should go in architecture is a debatable question.

"We in London have copied a good many of your ideas, and in some instances have gone ahead of them. We use terra cotta tile work even in big buildings, such as Harrod's new stores. I used to lunch every day opposite this new building just to watch its remarkable progress. They actually put the plate glass front in before there was a ceiling or covering of any kind. When the cement floor and compressed ceiling were added the shop was open for business. We are drifting into entirely new styles of commercial architecture in London, and America is undoubtedly influencing them."

Of particular interest to architects is the installation of one of their own number as the Director of the Metropolitan Museum and the encouragement which he purposes to give to industrial art, and particularly that his early training as an architect will undoubtedly cause him to enlarge the already excellent collection of architectural casts. He has also announced that it is his intention to give special attention to the arts and crafts in all its branches, so that the exhibits in the Museum will not only be useful as matters of study and curiosity, but will be of practical value to the manufacturer. This Sir Casper intends to accomplish by making it easy for the manufacturer to obtain casts or copies of exhibits upon application, and he also intends to ask their actual assistance by having some of their number serve on the Advisory Committee of the Museum. In this way he hopes to educate not only the public to the appreciation of good things, but to educate the manufacturer so that he may supply the need, and in order that

this excellent program shall not be hampered in any way he announces that "no cliques and no fossils" will be allowed to enter the Museum management if he can help it.

IT does not speak well for the Architectural League Exhibition of this year that two of the prizes offered were not awarded. First, the President's prize was withheld because in the judgment of the jury all of the competitors had violated the conditions of the competition, and the medal offered by the New York Chapter of the Institute was not presented for the reason that the judges did not consider that there was any exhibit worthy of the honor.

THE Exhibition of the Municipal Art Society which was held at the National Arts Club from March 30th to April 15th is in reality an architectural exhibition, as all schemes for city em-

bellishment are naturally of this character. The show included nearly everything in the line of civic improvement which is of interest to New Yorkers, and presented it in a form rather more attractive to the non-technical visitor than a strictly architectural society could do. Improvements in the City Hall Park were particularly in evidence in several schemes for the creation of a civic center around our beautiful old City Hall.

THE oft referred to necessity of compelling the public to appreciate the fact that an architect designs a monument was again shown in the newspaper announcement of the conclusion of the competition of the Vicksburg Battlefield Monument for the State of Pennsylvania. The promises of the excellent programme, which was commented upon in our last number, were fully kept by the Commission in charge, and the decision was reached within three days. Mr. Albert Randolph Ross, the architect, was awarded the commission, and all of the competitors were immedi-

ately informed of the decision. Furthermore, the military commission did not in any way disturb the judgment of the experts. But in every instance in which the newspapers announced the decision, the winner was invariably referred to as "a sculptor."

PROFESSIONAL SERVICES.

PROBABLY the architect more than any other class of professional man has to bear the brunt of disappointment in respect of his services. The client alters his mind and gives up the idea of carrying out the design; circumstances intervene which prevent the client building, as when the site cannot be had, or has been sold for another purpose, or he finds the cost too great, or he denies having given any definite instructions to his architect. These



Architects of To-Day.

MR. HARRY ALLAN JACOBS.

are a few of the excuses made by which some employers try to evade their obligations. There are, of course, circumstances which compel a man to give up the idea of building, as when, for instance, he cannot obtain the site, or when something happens—a financial loss for instance—which compels a person to relinquish the idea of carrying out the contract to build; but in these cases the architect can justly claim some part of his remuneration, unless, indeed, he has agreed to make his services contingent on a certain event. An architect cannot be expected to give his services for nothing, yet in law it is held that when the terms, written or oral, are not specified as to payment of architects, he may have a difficulty in establishing his claim for services rendered. In some cases the architect may agree to allow the employer to decide whether he is to be remunerated, and upon such an agreement the architect cannot claim before the decision of the employer. The engagement becomes one of honor until the remuneration is fixed; but there are probably few architects who would agree to such a proposal. Very often the architect agrees to make a design on approval and submits a sketch; in such a case the architect has no claim unless the design is approved or used. Such transactions are common. A person intends to build, and may speak to an architect about his intention. The latter, on the strength of an appointment, prepares a sketch design, which the supposed client likes; but he cannot be charged with it unless it has been made by his orders or he has accepted any benefit by the design, in which case there is an implied request. When an architect agrees with his client that he was only to be paid on a contingency happening—say, the obtaining of a certain plot of land, or in the event of the land being let for building, or any other condition—he cannot legally make any charge for his services if such event does not take place. In short, the law will not help a man if he speculates on such a chance. It is a lesson to those ardent and sanguine members in the profession who volunteer to prepare plans on such uncertainties. They should, at least, obtain from their employers an undertaking that their services, in any case, should be paid for.

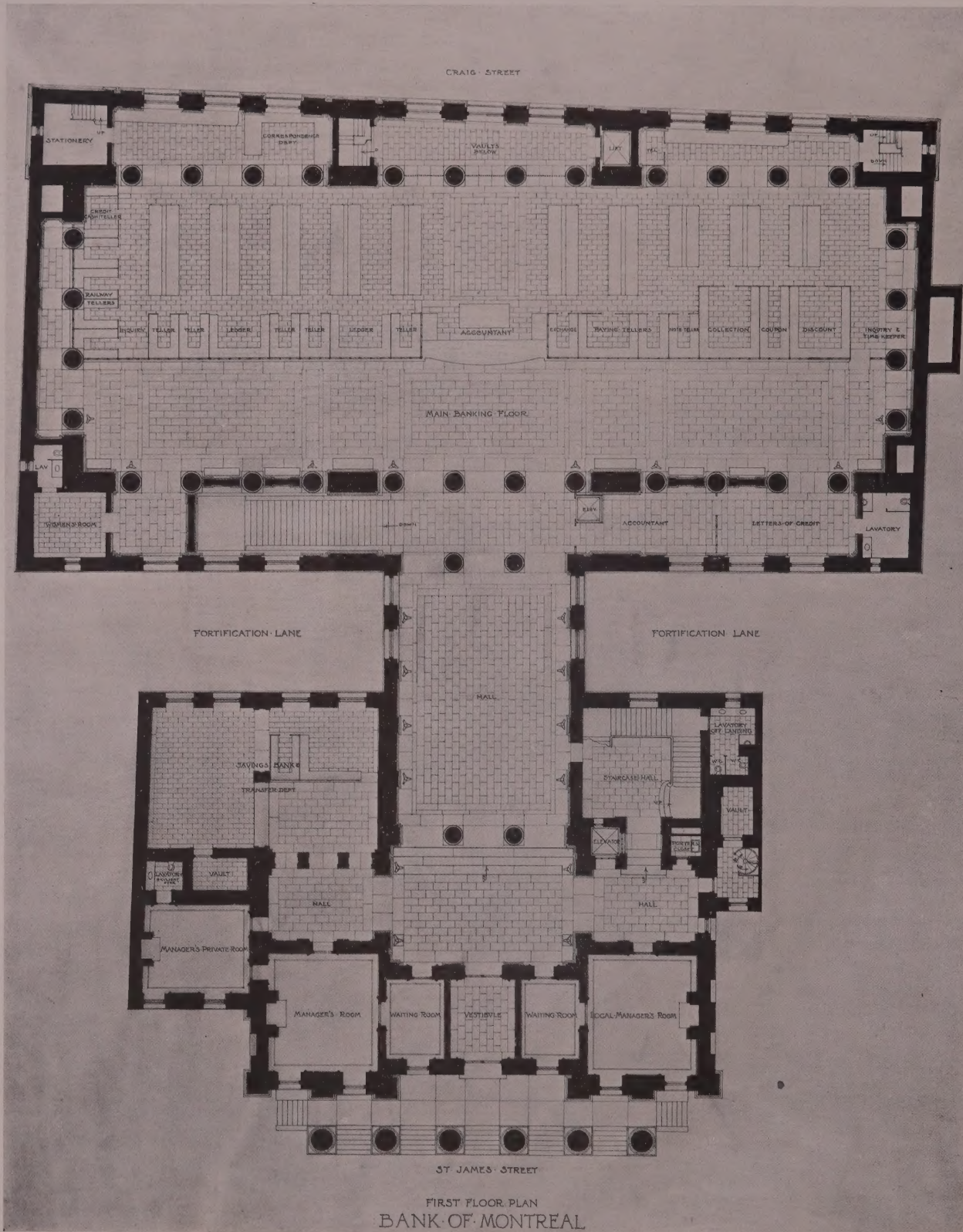
DESIGN AND COST.

S. H. ADAMS.

EXTRAVAGANCE is one of the common charges leveled against members of the profession, especially by people who know very little about an architect's function or duties, and imagine his employment to be a kind of expensive luxury. We are afraid the charge has been well founded in some cases, and the reputation of the profession as a body has in consequence suffered. High estimates and large "extras" have contributed to the popular notion that architects like to carry out expensive buildings whenever they get the opportunity, and have moneyed or easy clients to deal with. The opinion is strengthened by the fact that the commission paid for making designs and preparing drawings and specifications and supervising the work is charged directly on the cost of the building. The motive can be pointed to, and this is enough for many people, who do not consider for a moment that cheap buildings are generally dear and inefficient in a variety of ways, and that if the architect's employment adds to the expense, the building is so much the better and more profitable to the owner. It is surely worth the small percentage charged by the architect, which is much below the percentage which a builder pockets on materials and goods supplied, to have plans and drawings made for the building, a specification of all the work and items, and supervision of the work during progress.

The architect's commission is more than paid for if the client obtains the proper kind of materials. When the client reflects that an economy of a fraction of a per-cent. on every material supplied will amount to more than the whole commission, he will be disposed to take another view of the question. The saving effected by the employment of an architect in respect to any construction or fitting—sanitary, heating, or otherwise—will more than compensate for his fee. There are many who have a very shortsighted view of the subject, and of a professional man's education and skill—who imagine that his services are superfluous and can be dispensed with. Is not a well-considered and technically contrived plan alone worth paying for? It may mean quicker letting to tenants, greater economy in the discharge of business or trade, in convenience of removal of goods, fulfilment of local regulations and by-laws, a saving of cost on annual repairs, fire insurance and other things.

Cost is a relative matter. We call a building costly, not only because a large sum of money has been expended in its erection, but when we find that the expenditure has been greater than it ought to have been. The low bid may mean, as it often does, a building full of defects, of inferior material and workmanship—in fact, a very costly one compared with a building that has cost 20 per cent. more. A building, in fact, often costs a great deal more than it is worth, and this difference is chiefly to be attributed to the want of good planning and construction, and careful supervision. But in the popular mind those qualities of a building which only the architect can bestow are least valued. The unintelligent, unappreciative person will place more value on the materials which are seen, and on the display or lavish ornament on the building. Points of plan, nicety of arrangement, an artistic sense of treatment of material or design in the fittings and features of the interior, decorative interest—all these things are counted to be of little value because they are intangible properties unappreciated by the ordinary man and woman. External and sensible evidences of building, however extravagant, appear to be most valued by the public of a certain class. Cheap ornament, like cheap finery in dress, is esteemed by certain commercial people—in fact, we may call the present the "advertisement era" in architecture as in other things; the aim is to catch the public eye, or appeal to the popular mind. The architectural profession are, to a great extent, losers. The large commercial firm or tradesman is desirous of erecting large and showy premises, and imagines that the architect is a needless expense; an enterprising builder will do all he requires, prepare plans and elevations and contract for the work. The façade towards the street must be lofty, of several stories lighted from large windows of plate glass, adorned externally with dressings of stone or terracotta; the main entrance must be large and inviting, there must be a tower over it, or a cupola of some sort; the roof must be broken by gables of and an exceedingly lavish kind, and all this display must be done as cheaply as possible. When men made their own goods on the principles of true craftsmanship, before the capitalists became master of the situation and produced simply to supply a demand and to make a large profit on purely commercial principles, cost in building was not considered too great a sacrifice at the shrine of art; no one thought how much a building would cost so long as it was suitable, well built, honestly decorated. Even down to the early 19th century buildings were designed to satisfy the owner's requirements; few thought of cutting down builders' prices, and all workmanship was measured and valued. But now the idea of cost enters largely into the mind of all building owners.



AUTHORITY OF THE ARCHITECT.

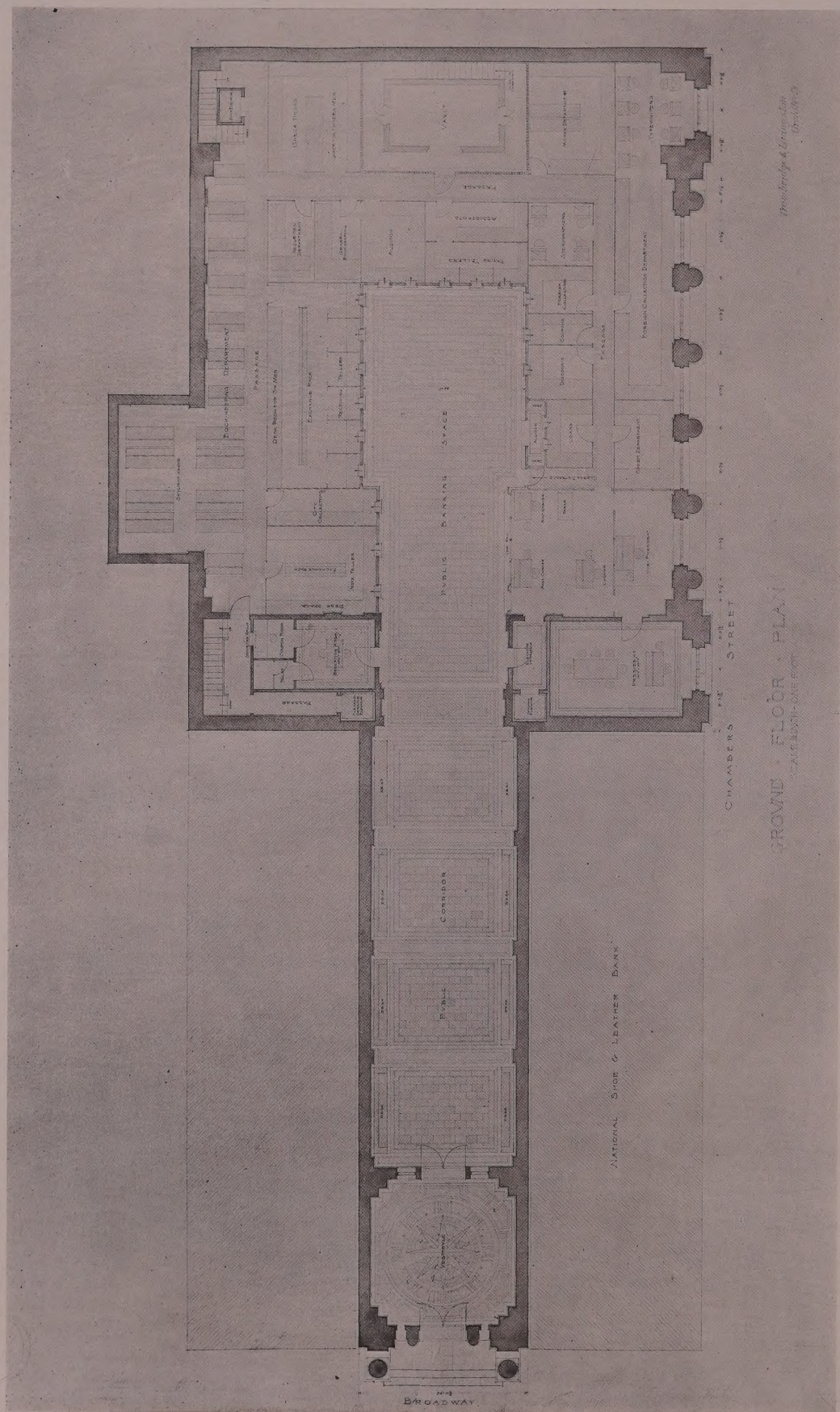
C. H. DAY.

THERE are, roughly, two classes of employers of architects: those who have some knowledge or experience of building, and those who have not. Both classes avail themselves of the architect's assistance; they come to him for designs or advice, or he goes to them to solicit employment. The client who knows something about plans and building seeks the architect's aid to give him what he wants, or if he knows a "little too much," he comes to the professional man for advice to satisfy himself that he is not making a mistake, just as a dabbler in quack or patent medicines may go to a doctor to feel a little more confidence in what he is doing. The other class of client—the people who go to the architect quite ignorant of the art and craft of building, and often do not know really what they do want—are probably more numerous, and are sometimes more troublesome clients to deal with or satisfy. These are the two kinds of employer with which the architect has to deal, and to his judgment and tact may be attributed much of his success as a professional man. A great deal depends also on his skill in conciliating the views and temper of his client, of being able to enter into his thoughts, of seeing the building as he sees it, without which the most competent professional man cannot make himself understood or win the good opinion of his client. Yet this is a hard thing to accomplish; it is a natural temperament of mind only which can complacently come down to the level of the employer, however ignorant he may be. We cannot imagine every young architect who has passed his professional examinations with honors, accomplished in his profession, composedly descending to his client's level and patiently arguing with him about a point of plan or design, listening to his views, or endeavoring to fall in with them. To some men such a frame of mind or conciliatory temper would be impossible. It is a gift given to few. More than likely the young practitioner would consider such an attitude undignified and unprofessional, and be disposed to assert his opinion. And, of course, it must be conceded that a professional man ought to uphold his judgment in matters which are strictly within the sphere of his vocation; it would not do to be too complacent on questions which concern the design of a building or the treatment of a case. His authority in all matters concerning the design of a building he cannot afford to be seriously impugned, and, in fact, in proportion as he maintains that authority will his clients respect him. Yet it must be exercised in matters which belong to him, for which his client comes to him, as for example, the plan, the construction, and design of a building. If the confidence reposed in him is misplaced, the architect is himself the sufferer, and becomes liable to his client. But even while exercising his authority in these matters he can adopt a conciliatory tone, and with firmness try to win over his client to his opinion, or if necessary try to meet him half-way. The strongest and ablest men only are capable of being generous. And there are a good many little things about which the architect can yield; he can afford to be generous in details of plan, such as the size and position of a sitting-room, bedroom, or study, if it does not contradict the principles of good arrangement and aspects; to provide extra closets, to meet the client's wishes; to have windows towards a favorite prospect or view; provide recesses for particular articles of furniture, and give in little details, which his client or his wife desires, remembering always that it is the client, not he, who will inhabit the house. We are afraid such concessions are not always made;—the architect often resents any

change of plan or interference on the part of client with the design, and assumes an attitude of independence, as if he were building for himself instead of for another person of very opposite tastes. It is a mistake, we have pointed out, for an architect to assert his own personality in building for another person. He should try as much as possible to become a passive instrument in his client's hands; try to express his wishes as far as possible, not to dictate to him the character of house he should occupy, or the men he should employ in furnishing, and the like. The most successful design has often been the result of following this principle; we do not see in it the work of Mr. So-and-So, architect, but can point to it as the home of the owner, who may be a great author or poet, dramatist, painter, scholar, or agriculturist, a professional man, or a man of sport or society.

When there is anything about which the architect cannot give way without compromising himself, he should stand firm. On any point of law the solicitor would be manifestly giving himself away if he compromised it; no less so would the architect if he permitted his client to dictate to him on a question of aspect, of plan, or construction. This kind of yielding would be faithlessness to the trust reposed in him as a professional adviser. The public come to the architect or medical practitioner for their skilled advice, and they expect to get it, even although it may not turn out what they want, or is unpalatable to them; they pay for professional knowledge and skill, and they would think none the worse of the practitioner for giving them plain truths or designs which are disappointing. No doubt the Philistine would prefer to be pleased to have something that was less true and honest or correct, more attractive to look upon than the architect would care to give. The popular mind in matters of art, as well as medicine and other things as well, is always willing to sacrifice the orthodox and scientifically correct for something more intelligible and pleasing to them. Caterers for public amusements, dramatic and musical, find the plays which "go down the best" are those which are less observant of principles and rules of good taste. The most popular entertainment is that which appeals to the *bonhomie*, the sports and humor or passion of the audience; the tradesman and manufacturer find that their most saleable goods and designs are just those which offend against good taste, especially restrained, quiet treatment; while the most sought-after goods—be they furniture, metal work, or pottery—are those which are bizarre, or "loud" in ornament. Picture dealers find that the "pot boilers" sell the best, and the same happens with those who furnish designs for buildings; the villa which is built to let or sell must be of the *orné* description, fitted in the latest style of the period, and lavish in the whims of the modern decorator. The architect should be judge of what is right in building. The dramatist, musical composer, or painter who has a reputation does not pander to the taste of the "gallery" or the picture-buyer, nor should the architect be induced to modify or "water down" his art for the sake of pleasing people who have no taste for what is good or true. His attitude ought to be firm and unyielding to the demands of the untutored client. There are well-defined principles of architecture which ought to be maintained if the professors of the art are to hold their own, for directly we permit art principles or doctrines to be watered down to meet the public taste, we are really giving away the art. We know this frittering away and concession to public demands is regarded by many people as broad-minded and generous; but in artistic matters, as in other important subjects, the habit is fraught with mischief. It is so easy for an

(Continued page 59.)



GROUND FLOOR PLAN, CHEMICAL NATIONAL BANK, NEW YORK.

Trowbridge & Livingston, Architects.

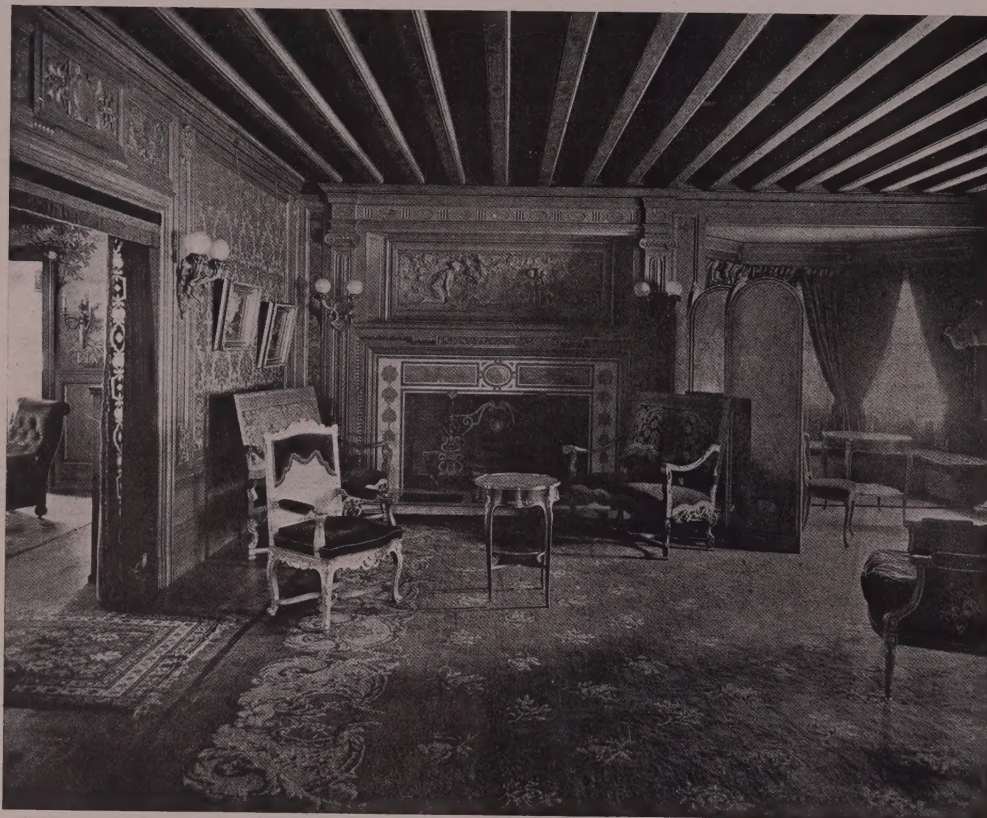
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architect to give way to his client on little matters, like the design of a metal electric fitting, or the pattern of a plaster ceiling, or a wallpaper; to agree to put in a few more bosses or leaves, to make it a little more ornamental, or to select patterns that are richer or brighter in color, and after the same is fixed in its place to discover that the scheme of design has been spoilt, that the fitting or wall decoration does not harmonize with the rest of the work, and defies all principle of honest design. He then finds to his cost that he has been too lenient in not having his own way in the matter. In not controlling the client in the selection of stock patterns like brass or iron fittings, woodwork, ceiling or wall decoration, grievous errors are committed frequently. The scale of the ceiling decoration and relief does not agree with the design of the room, and the wood or metal fittings may turn out to be redundant and vulgar or coarse—a constant eyesore to all who have a discerning eye. Many professional men, to save a little trouble, refer their client to illustrated catalogues; it is so easy and convenient to avoid the right course, and to adopt that which is more agreeable and less costly. With the numberless requirements and special crafts of the profession it becomes harder to maintain the firm opinion and authority which a professional man ought to possess. He has now to be *au courant* with all kinds of specialism; he must be a sanitary expert, a specialist on construction of various kinds, technically acquainted with electric installations, heating and ventilation, mechanical plant; in addition to these gifts he must be able to advise and give his opinion on any scheme of decoration, in wood, plaster, pottery, metal, painting, wallpapers, also on color schemes. We can hardly expect an architect to possess an authority in more than one or two of these questions; but he ought to be able to speak decisively on them, so as to advise his client as to the proper system to adopt. Does he use this plan? Is it not rather his habit to get rid of his responsibility, to advise his client to consult a specialist or a tradesman? The work is taken off the architect's hands; he has no trouble to study the subject, or to prepare drawings and details. Such a transference of certain duties to others is not one the profession can congratulate themselves on, for it is bringing the architect to the condition of an agent who undertakes to supply designs and workmanship to meet the requirements of his clients. His authority is weakened; the inference drawn by the client is that if the work is intrusted to a number of specialists and tradesmen, there is no advantage in employing an architect, as anyone who desired to build could obtain such advice first hand. Of course this is not strictly true, as the general control and supervision of the architect ought to naturally influence the work as a whole; he would also have to recommend the tradesmen that carried out the best work, and prevent anything like a glaring discord. The architectural contracting system of carrying out buildings, by which a firm or company of architects and builders undertake to provide designs and to carry out any class of building to any order would not give us any relief, for the employers would be the masters, and would exercise their authority freely. The attitude of such a company would be to concede to the client anything he desired, and those who composed it, having a divided responsibility, would be naturally disposed to yield to the employer, so that any authoritative opinion on questions of plan and construction is lost. Partnerships, as they often are composed, are to some extent open to the same weakness. The personal authority is not so strong when two or more co-operate—a reason why the artistic function should be left to one of the

members of the firm. A firm and uncompromising attitude on points of importance in design is therefore not popular with a great many people, who like to have their own way, and building committees as well as private clients have their fads, which they think the architect ought to let them indulge. But a line must be drawn between the necessary and essential matters and those of less consequence. It is amazing to hear so much rubbish regarded as artistic. In a recent building paper a writer makes curious remarks about architecture. It may be true that there is "more energy and more art put into buildings to-day than within the memory of living man," and the writer wonders how it was that in the Middle Ages men seemed to design and build "beautiful structures right off the bat without thought or premeditation." "Beautiful buildings came naturally in that unenlightened age." The writer evidently seems to think that there ought to be better architecture now than there was years ago. We have become more "enlightened" in some things, and we ought to show better art for it, as if the most civilized and "up-to-date" nations have been the most artistic! We had thought Macaulay, Spencer and other writers had proved how mistaken such an assumption is in the light of known facts. Yet the same writer we have quoted actually admits: "In our brilliant civilization the building of frightful structures seems to be quite as natural!" Why? Because the architectural schools are crowded with "embryo" architects, our builders are men of "sense and penetration," and men who build have large funds at their disposal. This writer thinks the excuses for poor designing are slight; the above are some of the reasons for the contrary. And these are the opinions of many who will not think. Our civilization, by dividing art, has done away with authority and tradition, and all that they implied—craftsmanship, and the like. In their place we have independent opinion of very doubtful authority. Personal whim and caprice prevails. Various misunderstandings have arisen from the same cause. Cost is regarded as almost synonymous with art. The writer says that the "artistic house, the refined house, is an object of cost and luxury." Why so? We do not think of an artistic house in this way. The cheap house can be made as artistic, in the true meaning of that misapplied word, as one that costs a great deal. But the idea prevails that "art" is a luxury, and must be paid for. The less we have of such art the better. We are told that "the cheap house everyone wants, and is so ready to pay for at the smallest cost, is not yet produced in high grade of art." When art is so spoken of as a question of "grades," or degrees of art, we may at once give up the task of instructing the public mind on the subject. When we are told "good building is an expensive thing," it would seem to disparage all effort to produce good construction with small means—a certainly indefensible position and one likely to be misapprehended by the public. It is one of those assertions which the profession ought to be able to contradict by using their best skill, and proving that good buildings may be erected at small cost. And there are other things which the qualified architect ought to make equally clear—namely, that architectural design is not a matter of mere opinion or caprice, but based on definite principles of construction quite as absolute and true as those which regulate any of the other learned professions.

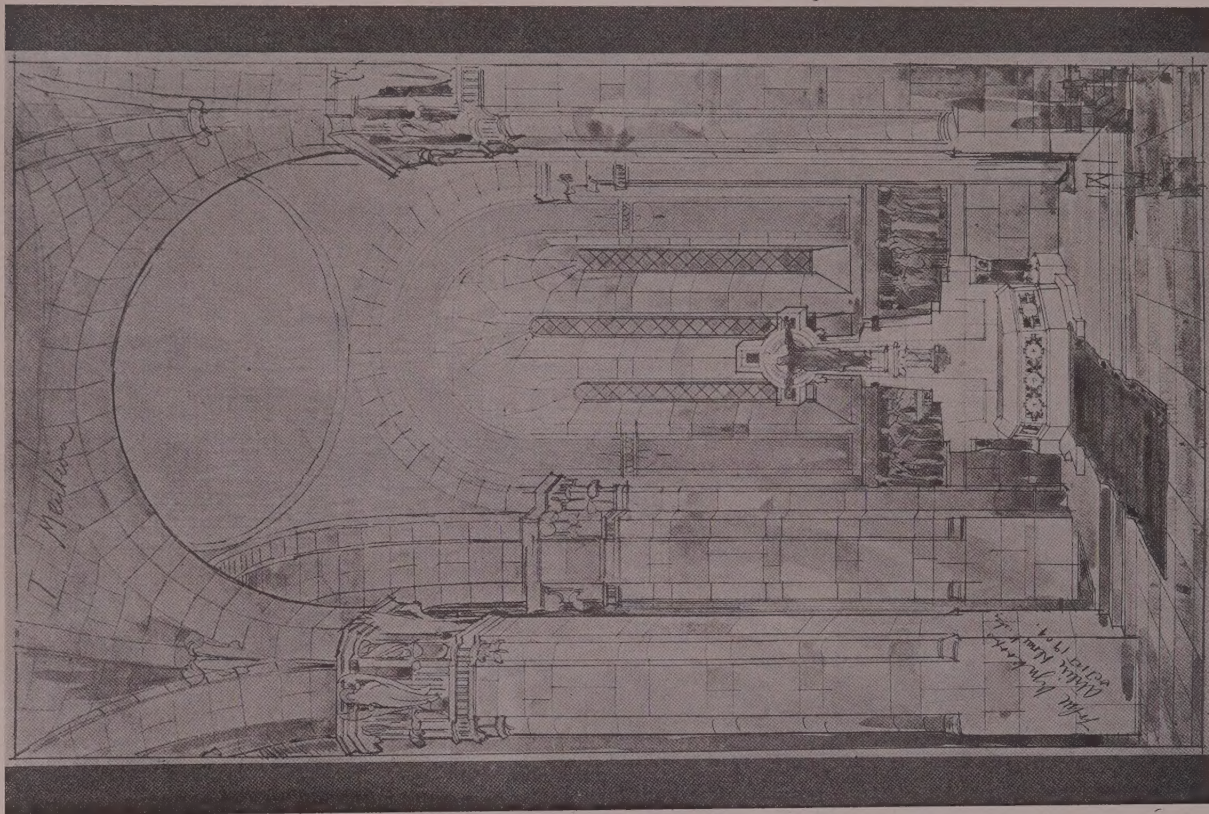
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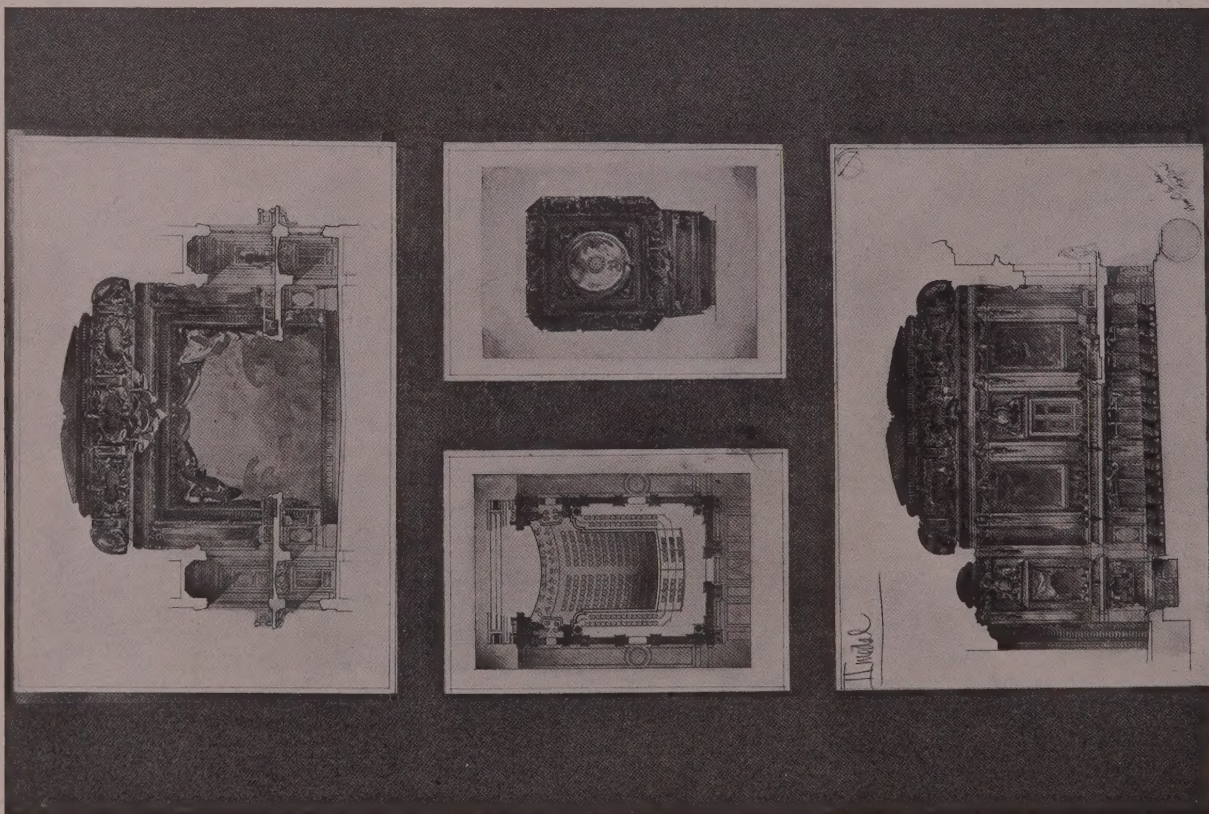
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John Wynkoop, Atelier Donn Barber.

I MENTION.

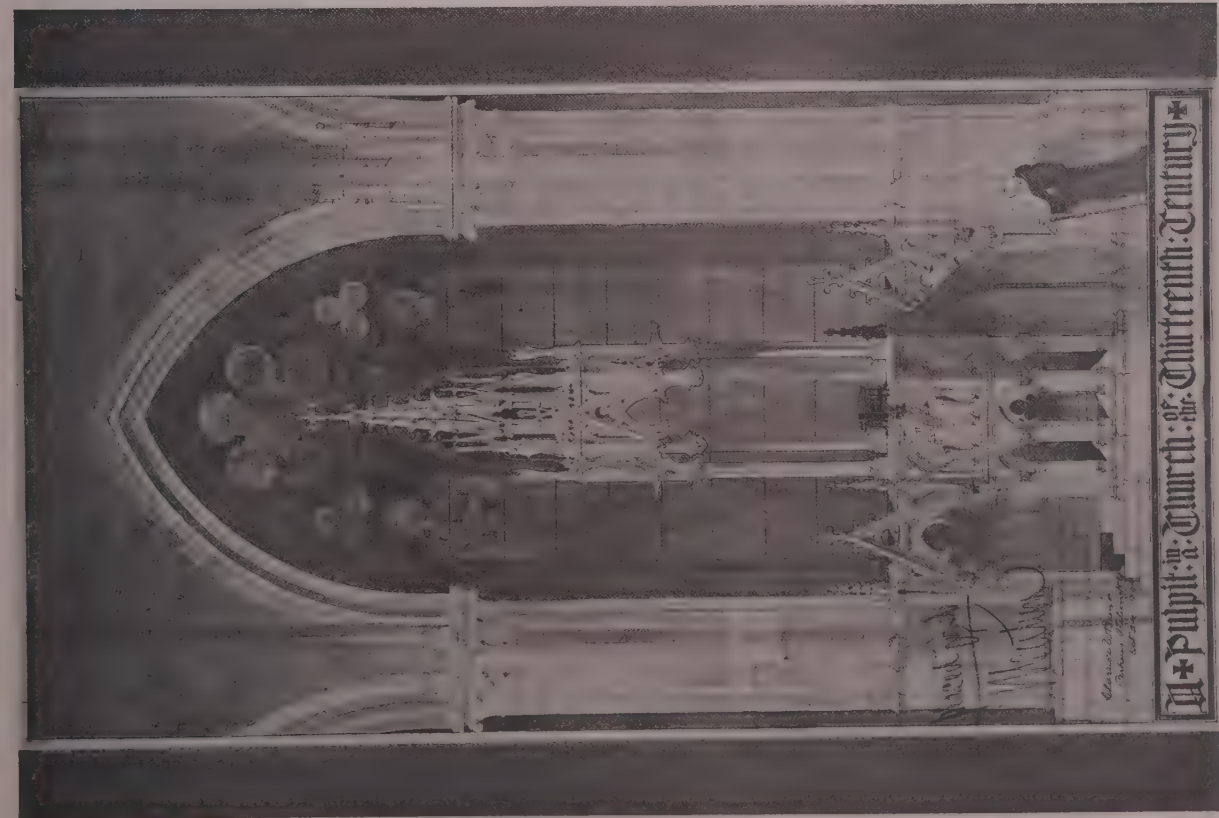


W. E. Groben, Atelier Cret.

II MEDAL.

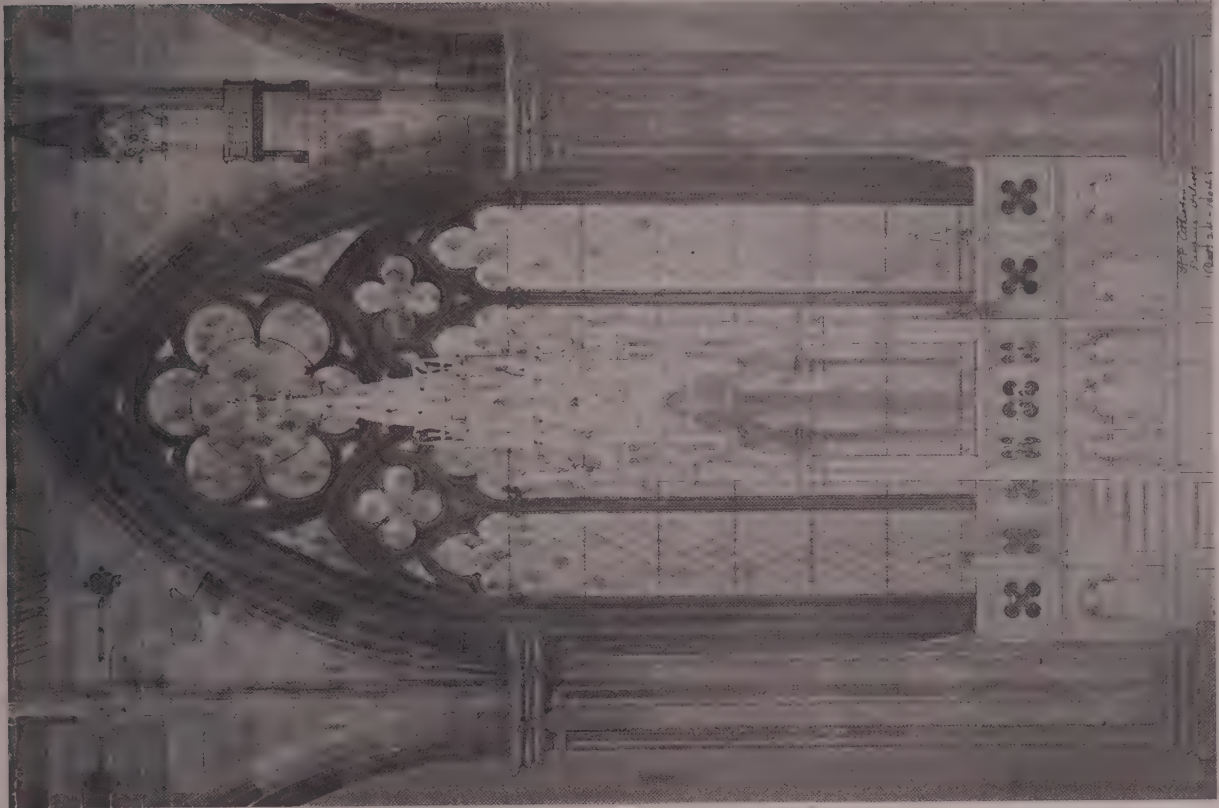
BEAUX ARTS COMPETITION—A BAPTISMAL CHAPEL.

BEAUX ARTS COMPETITION—THE DECORATION OF A THEATRE.



MENTION (RANKED I)

C. W. Brazier, Atelier Perkins.



MENTION (RANKED II.)

H. P. Atherton, Atelier Perkins.



1 MENTION.

W. T. Karcher, Atelier Cret.



1 MENTION.

John Wynkoop, Atelier Donn Barber.

The Society of Beaux Arts Architects

INCORPORATED 1894.

WHITNEY WARREN,
President.

D. DESPRADELLES,
Vice-President.

L. E. JALLADE,
178 5th Ave.,
Secretary.



JOSEPH H. HUNT,
Treasurer.

LLOYD WARREN,
3 E. 33d St.
Chairman Committee on
Education.

OFFICIAL ORGAN - - ARCHITECTURE.

The competition for the Paris Prize Scholarship is organized for the purpose of choosing a student to pursue his studies in the first class of the Ecole des Beaux Arts of Paris, according to the regulations adopted by the French Ministry of Public Instruction and Fine Arts, a translation of which are hereto appended. If the winner of the competition is unable to qualify according to these regulations before a jury appointed by the Society of Beaux Arts Architects within six months after the judgment of the final drawings of the competition, then he shall not receive the Prize, and it will lapse for the present year. This jury will examine the aspirant generally on the subjects referred to in the third paragraph of the regulations, which consist of the principles which underlie architectural construction, including the mathematics necessary in their study.

The winner of the Prize shall receive \$250, quarterly for two years and a half, dating from his departure for Europe, which shall not be later than seven months from the judgment of the final competition in design. He shall be expected to render at least eight projects in the first class of the Ecole des Beaux Arts, besides other work which the Society will later specify, and shall spend at least two and a half years abroad.

There shall be two preliminary and one final competition.

The first fifteen men who have the greatest number of values obtained in the competitions of the Society, *and who shall give notice of their intention to compete*, shall be exempt from the first preliminary competition.

The first preliminary competition, consisting of a twelve hour esquisse-esquisse, is open to every American, and will be held on Saturday, April 29th, from 9 A. M. to 9 P. M., in

New York—At the Architectural Department, Havemeyer Hall, Columbia University.

St. Louis—Apply for information to Professors Mann or Spiering, Washington University.

Chicago—Apply to Mr. James Gamble Rogers, Ashland Block.

Providence, R. I.—Apply to Mr. E. B. Homer, Rhode Island School of Design, 11 Waterman Street.

Philadelphia—Apply to Mr. Paul Cret, University of Penn.

Syracuse, N. Y.—Apply to Professor F. W. Revels, Syracuse University.

Washington—Apply to Mr. Theodore Pietsch, Cosmos Club.

Ithaca, N. Y.—Apply to Professor M. Prevot, Cornell University.

Boston, Mass.—Apply to Professor Despradelle, Mass. Inst. of Tech.

San Francisco—Apply to Mr. C. P. Weeks, 510 Montgomery Street.

These are the only cities in which exercises will be held.

The second preliminary competition shall be open to the fifteen men having the most values in the competition of the Society of Beaux Arts Architects, and five others chosen out of the participants in the first competition.

This second competition shall consist of an esquisse-esquisse rendered en loge during twenty-four consecutive hours, beginning at 9 A. M. on Saturday, May 13th. The localities where this shall be held will be communicated subsequently to those eligible to compete.

New York students desiring to compete must notify the Secretary of the Committee; those in other cities must notify the gentlemen mentioned above before Wednesday, April 26th.

For the final competition five students will be chosen from the second preliminary, who will go en loge on Saturday, May 20th, for the esquisse in New York. The finished drawings will be rendered en loge under the surveillance of the committee in New York city only, and must be handed in to the committee on Monday, July 23d, before noon.

The scholarship shall be awarded to the winner of the final competition under the conditions mentioned above, and the four other competitors shall receive \$100 each, provided the committee considers their work satisfactory. The winning project shall belong to the Society.

The five winners of the second preliminary shall be awarded two values in Class A.

TRANSLATION OF THE DECREE OF THE FRENCH MINISTER OF PUBLIC INSTRUCTION AND FINE ARTS, PARIS, DECEMBER 6, 1904.

Article 1. There is added to Article 50 of the Regulations of the National and Special School of Fine Arts, seven paragraphs, of which the following is the text:

Exceptionally, and specially described as foreign scholars, those young men may be authorized to follow the lectures and to take part in the competitions of the first class in the section of architecture, subject to the approval of the faculty, who are presented to the French Government in the quality of Paris Prize Scholars.

They must have obtained this title by a special competition, publicly organized in their country in view of this recompense. This competition can only be held by societies composed exclusively of old students of the School of Fine Arts, or of the regional schools of architecture of France, and having at least one hundred members.

The scholars must produce a certificate coming from the Director or President of the Society charged with the direction of the competition, signed and attesting that they have already made with success studies corresponding to those exacted by the regulations as the curriculum of the second class in the Section of Architecture of the National School of Fine Arts.

The presentation of the scholars to the French Government (Ministry of Public Instruction and of Fine Arts) is to be made by the Embassy or Legation of their country.

The studies of the foreign scholars are regulated by the articles of the regulations applicable to the first class of the School of Fine Arts. These scholars cannot, however, profit from prizes attached to various competitions. They cannot, likewise, obtain the diploma of Architect, reserved to the French and foreign students who have made all their studies at the School of Fine Arts or at one of the regional schools of architecture.

The limit of age for participation in the competition is thirty years.

The above regulations do not apply to foreign scholars who have made in these schools all the prescribed studies, including the examinations for admission to the second class, and who, during the course of these studies should have profited by the scholarship now under consideration. (Signed) J. CHAUMIE.

CLASS A—RENDU.

THE DECORATION OF A THEATRE.

This theatre shall be part of a great country house, and shall be designed to hold about four hundred people in a parquette and gallery, it being borne in mind that the seats must be large and plenty of leg room allowed. A single gallery and four boxes are required besides the parquette.

The maximum interior dimensions shall be fifty-five feet.

The whole decoration shall be very gay and playful.

For the esquisse are required :

A plan, a transverse section and a longitudinal section looking towards proscenium arch ; all at $\frac{1}{16}$ inch scale.

The esquisse must be done in ink.

For the rendu are required :

A plan at $\frac{1}{8}$ inch scale.

Both sections at $\frac{1}{4}$ inch scale.

Plan of ceiling at $\frac{1}{8}$ inch scale.

REPORT OF JUDGMENT.

CLASS A—RENDU. THE DECORATION OF A THEATRE.

Carson, T. M.	New York	Atelier Donn Barber	1st Mention
Colby, F. A.	New York	Atelier Donn Barber	2d Medal
Hammond, F. P. . . .	New York	Atelier Donn Barber	
Holland, Julian . . .	New York	Atelier Hornbostel	1st Mention
Wynkoop, John. . . .	New York	Atelier Donn Barber	2d Medal
Bauer, C. H.	Philadelphia	Atelier Cret	1st Mention
Groben, W. E.	Philadelphia	Atelier Cret	2d Medal
Karcher, W. T. . . .	Philadelphia	Atelier Cret	1st Mention
Schenck, A. F. . . .	Philadelphia	Atelier Cret	

CLASS A—ESQUISSE-ESQUISSE.

A BAPTISMAL CHAPEL.

This chapel is not a separate building, but is to be treated as one of the apsidal chapels of a large church, or it might be considered as placed in one of the towers or opening off the aisles.

The style of decoration is left to the student.

The area of the chapel should not exceed four hundred square feet.

Drawings in color are to be as follows : One plan and one section, or elevation of interior, showing the baptismal font, at a scale of $\frac{1}{2}$ inch.

REPORT OF JUDGMENT.

CLASS A—ESQUISSE-ESQUISSE. A BAPTISMAL CHAPEL.

Brazer, C. W.	New York	Atelier Perkins	
Licht, G. A.	New York	Atelier Freedlander	1st Mention
Smith, L. E.	New York	Atelier Donn Barber	
Wynkoop, John. . . .	New York	Atelier Donn Barber	1st Mention
Bauer, C. H.	Philadelphia	Atelier Cret	
Clark, L.	Philadelphia	Atelier Cret	
Groben, W. E.	Philadelphia	Atelier Cret	2d Mention
Hibbs, H. C.	Philadelphia	Atelier Cret	
Karcher, W. T. . . .	Philadelphia	Atelier Cret	
Schenck, A. F. . . .	Philadelphia	Atelier Cret	
Harris, A. L.	Washington	Atelier Pietsch	

CLASS A—ESQUISSE-ESQUISSE.

A HERMITAGE IN THE COUNTRY.

This little structure is designed to serve as a retreat for a man of letters, whither he may go in the early summer to find rest from his winter's serious work. Everything there shall breathe the true spirit of rusticity ; the roof to be of thatch ; the walls of some simple material, half timber or rubble roughly covered with stucco, or even logs with the chinks filled in with mud and plaster ; the time shall be marked on a sun dial shown on the gable end, and a bell placed above it on a miniature belfry shall summon the master back from the fields ; the windows roughly glazed of blown glass, shall reflect on the east the rays of the rising sun, and to the south shall open wide on a brick paved veranda, giving out on a garden ablaze with hollyhocks, iris and sunflowers.

Within there shall be a spacious living room filled with book cases and all that furniture which gives an air of unpretentious comfort, two bedrooms, no bath-room, a kitchen, pantry and one servant's room.

The object of this sketch is to express the character and the sentiment of this little retreat, which under no circumstances must verge on the academic or the monumental ; there are no conditions of scale or medium involved,—plan it as you will, and render it as you will, it will be judged simply as the expression of the program and not as a working drawing. There should, however, be some sort of a ground plan given to explain the elevation.

REPORT OF JUDGMENT.

CLASS "A"—ESQUISSE-ESQUISSE. A HERMITAGE IN THE COUNTRY.

Bauer, Chas. H. . . .	Philadelphia	Atelier Cret	
Brazer, C. W.	New York	Atelier Blair-Van Pelt	
Clark, L.	Philadelphia	Atelier Cret	2d Mention
Groben,	Philadelphia	Atelier Cret	
Karcher, W. T. . . .	Philadelphia	Atelier Cret	1st Mention (Especially Commended)
Major, H. B.	New York	Atelier Hornbostel	
Ogden, P. H.	New York	Atelier Donn Barber	
Sharpely, W. W. . . .	Philadelphia	Atelier Cret	
Wynkoop, John. . . .	New York	Atelier Donn Barber	1st Mention

PROBLEM IN ARCHEOLOGY.

It is proposed for the subject of this concours

A PULPIT IN A CHURCH OF THE XIIITH CENTURY.

This pulpit, built of stone, is to be placed at one side of the church, either between two of the supporting columns of the nave or forming a composition about one of them.

The floor of the pulpit, not over eight feet above that of the church, is to be connected therewith by a small flight of steps forming part of the composition.

The supporting columns should not exceed twenty feet from axis to axis.

The treatment of the columns, walls, windows, etc., around the pulpit is left to the discretion of the student, but should conform strictly to the style of the epoch.

For the esquisse :

Plan and elevation at $\frac{1}{8}$ inch scale. The esquisse must be done in ink.

For the rendu :

Elevation at $\frac{3}{4}$ inch scale.

Plan and section at $\frac{1}{4}$ inch scale.

REPORT OF JUDGMENT.

ARCHEOLOGY. A PULPIT IN THE STYLE OF THE XIIIth CENTURY.

Atherton, H. P. . . .	New York	Atelier Perkins Mention (Ranked 2d)	
Brazer, C. W. . . .	New York	Atelier Perkins Mention (Ranked 1st)	
Healey, W. H. . . .	New York	Atelier Perkins	Mention
Hart, R. E. . . .	New York	Atelier Perkins	Mention
Jonck, F. . . .	New York	Atelier Hornbostel	Mention
Müller, B. E. . . .	New York	Atelier Hornbostel	
Thompson, J. F. . . .	New York	Atelier Hornbostel	Mention
Dunlap, M. E. . . .	Philadelphia	Atelier Cret	Mention
Erskine, Richard . . .	Philadelphia	Atelier Cret	Mention
Groben, E. . . .	Philadelphia	Atelier Cret	Mention
Schweiker, C. C. . . .	Philadelphia	Atelier Cret	
Vanderbilt, J. V. . . .	Rochester	Atelier Bragdon	Mention

BOOK REVIEWS.

ENGLISH ARCHITECTURE. Thomas Dinham Atkinson. 1905.

E. P. Dutton & Co., New York. Cloth \$1.25.

It will be at once apparent that this little book deals with the mere elements—with what may be called the grammar—of the vast subject of English Architecture. The great imaginative characteristics of our architecture—its æsthetic and poetical qualities (I do not speak of Gothic Architecture only) its shortcomings, its reflection of national character, the influences which shaped its course and led to its alternate rise and decline—these are questions which cannot well be dealt with in the summary fashion of its pages. The book might, in fact, be more accurately called an account of English building rather than of English architecture, if indeed it were not impossible to separate the two. The endeavor has been, first, to trace the gradual development of our architecture so far as to enable the reader "to discriminate the styles," as Rickman has it; that is, to recognize approximately the date of any building he may visit; and then to give some account of the plan and arrangement of particular classes of buildings.

A HISTORY OF ARCHITECTURE. Banister Fletcher, F. R. I. B. A. and Banister F. Fletcher, F. R. I. B. A. 1905. Imported by Charles Scribner's Sons, New York. Cloth \$6.00.

We note the fifth edition of a book which is so widely known among the profession that it requires no introduction here. The author must feel a gratification in the fact that it has been adopted as a text book in the Art Schools and leading Colleges and Technical Institutions in Great Britain, the United States and other countries, since its first publication in 1896. For the benefit of the student or amateur who may not be familiar with the method and scope of this book, it should be stated that the subject is

taken up in Periods and treated by comparison and analysis, so that by contrast of qualities the differences may be more easily grasped. As this system pervades the whole work, either the influences, character, examples or comparative features of each style can be contrasted with those of any other style. "Every ruin tells of the history of other days, and enables the character and conditions of men of past periods to be conjured up thus opening wide to all students and lovers of old buildings the enjoyment of contemplating forms which will then have for them a meaning and a charm." Since the first edition much new matter has been compiled, the original text revised and the whole profusely illustrated with over two thousand plates and cuts. Many of the subjects shown in previous editions have been redrawn and corrected in the light of most recent discoveries. With those whose knowledge of Architecture is enriched by travel and direct contact with the best work of past and present masters, the book will have its place as a general guide book and reference; to such persons whose duties have kept them to practical work and the routine of office training, it will awaken an interest that may lead them into pleasant places and into an appreciation of the modern facilities for travel and research.

AMERICAN ART IN BRONZE AND IRON. William Donald Mitchell. 1904. Jno. Williams, New York.

The publishers have endeavored to place this valuable book in the hands of Practicing Architects, Sculptors and Decorators and those interested in the production of high class metal work. It is especially devoted to the subject of "American Sculpture in Bronze." The illustrations include some of the most notable castings ever made in this country, the combined achievement of our best art and craftsmanship. "In the art of the Bronze Founder there is subtle charm for the lover of craftsmanship. The finished product of his skill strongly impresses the thoughtful observer, for the statue or sculptured object in plaster or other material, while the embodiment of the sculptor's genius, lacks something which only the bronze can give—the glow of color and the feeling of imperishableness."

A HANDBOOK FOR SUPERINTENDENTS OF CONSTRUCTION, ARCHITECTS, BUILDERS, AND BUILDING INSPECTORS. H. G. Richey. 1905. John Wiley & Sons, New York. Leather \$4.00.

In his past experience as carpenter, contractor, architect and superintendent, Mr. Richey is especially fitted to be the author of such a Handbook. It contains a vast amount of information and formulas compiled from various sources, as well as considerable original matter and practical illustrations pertaining to materials and methods of construction which come within the scope of ordinary practice. It is a reference book of merit.

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Chinese.

Origin in the early art of different Mongolian tribes.



Antique Chinese Rug.

parent effort to astonish, and a vein of barbarism runs through all, betrayed by crudity, heaviness and the use of strong and glowing color.

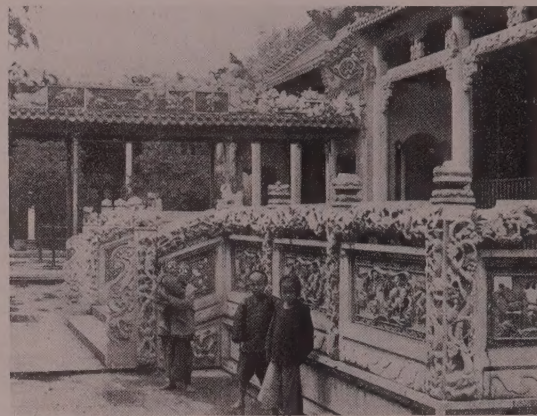
It is wonderful, nevertheless, to see what a deep knowledge of the mere motifs or units of design and of harmony in combination of colors the Chinese possess. The more one learns of their art the more he wishes to know. A man who lived for years in the interior of China once told me that in the silk industry alone few Europeans knew of the beauty of the fabrics which the natives made, which were used by the richer classes, and were seldom exported, although efforts were being made to induce the manufacturers to export.

In distinguishing between Chinese and Japanese work, look for a ponderous quality and ruder coloring in the former. Yet these qualities are not always evident and a careless student is often surprised by the beauty of pieces of Chinese pottery. China has been a mine of inspiration to many of the schools of ornament, and France and England in particular have experienced "periods" of Chinese influence in both prints and pottery. In France through

LL Chinese ornament expresses the virility of a strong race. It even shows the tendency of the Mongolian to agriculture and manufacturing rather than to letters and science. It is the work of people who are in a sense still primitive and robust, rather than civilized. Many examples indicate the simplicity of the savage in the ap-

Ancient Cloisonné
Collection of M. Emil Galichon.

Column and Great Gate between the Gates of the Imperial and Forbidden Cities, Peking, China.



Chun-Ka-Taie, Ancestral Hall of the great Chun Family of Canton, China.

the establishment of close commercial relations with China in the reign of Louis XV, Boucher, Huquet, and other designers became eager students of Chinese art, and even without revealing strong Chinese character their designs were affected by Chinese art as is shown in the massing of the ornament and splendor of colors.

Critics do not seem to have been able to charge Chinese artists with overstepping the bounds of conventionality, however near realism comes much of their flower and fruit design.

Owen Jones, in his Grammar of Ornament, gives the Chinese credit for remarkable beauty of form in their pottery, but he also remarks that this is spoiled by the addition of built-up ornament, from which he argues that they possess only in a minor degree appreciation of form. They are however wonderful colorists in the lighter tones of



Ancient Chinese Bronze.

pure color. One cannot agree with him in saying that the Chinese are entirely unimaginative. It would, perhaps, be nearer the truth to say that our imaginations do not always follow theirs in their effort to suggest. It is a strange assumption that there can be no idealization in Chinese art if the Occidental mind does not perceive it.

The perfect carving with which the Chinese decorate wood, ivory, stone, etc., while exhibiting great skill, also frequently shows considerable imaginative power on the part of the designer. We see a foreground, middle distance and distant hills in a flat carving of, say, a

Ancient Chinese Bronze
Candlestick.

rice field with peasants at work, or the same variety in a view of a temple in a grove, and all done with only a quarter of an inch relief and often less.

It would not be strange if some day it were proved beyond question that early Celtic artists learned the secret of Cloisonné from the Chinese.

Western art has not yet learned all that the Chinese can teach.



Modeled Lacquer.

* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6 1/2". John Wiley & Sons, Publishers. Price, \$3.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.